Stolen Art Alert

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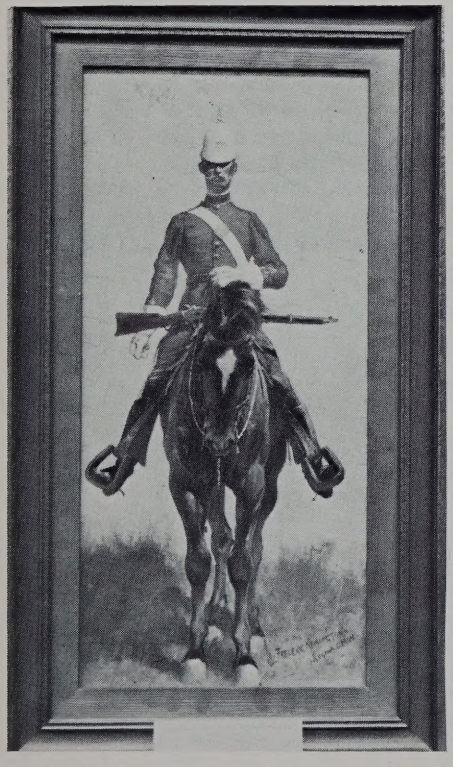
Spectacular Recoveries

A midtown auto chase in Minneapolis, an FBI "top thief" operation in Kansas City, the quick-wittedness of a New York art dealer, an intensive investigation of an inside theft at a museum, and careful checking by IFAR of past theft loss records are different scenarios that have contributed to an exceptionally fruitful period for the recovery of stolen art. Since the beginning of this year, 23 major thefts have been resolved, resulting in the recovery of 99 objects previously listed in the Stolen Art Alert. *(continued p. 2)*



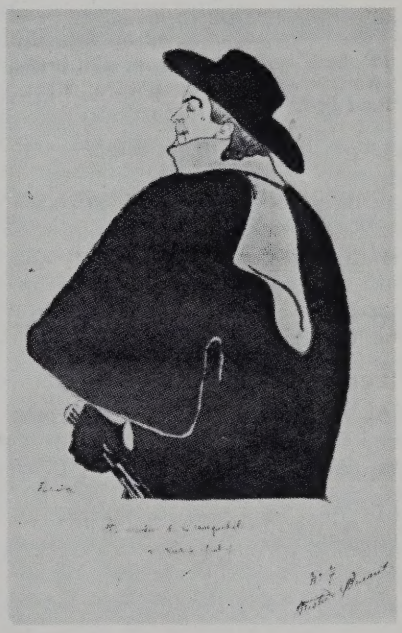
Frederick Remington, *Canadian Northwest Mounted Police*. Recovered in Kansas City.

Collector's Credibility Challenged

Dr. Kurt Wagner, a prominent Los Angeles art collector, was indicted this March on criminal fraud charges in connection with a false report he filed last year of a $225,000 art theft. His arrest is another example in recent months of the exotic abuses that, with the boom in art prices, have become commonplace in the art market.

Wagner and his wife were arrested on counts of receiving stolen property, insurance fraud, and conspiracy to commit fraud. In March 1980, Wagner reported a theft involving six Toulouse-Lautrec prints, two works by Alphonse Mucha, and several Chinese objects (see December 1980 Stolen Art Alert, nos. 63-5, 67-72.) According to a police affadavit filed at his arraignment, this theft never took place. Wagner collected the insurance payment, then arranged for the disposal of the works through local auctioneer, George Krone and Sons. Krone's son Neal is also named in the indictment.

Separately, Wagner is accused of receiving property stolen from the Beverly Hills mansion of Sheik Mohammed Al-Fassi. The Sheik left Hollywood after gaining notoriety by painting his sumptuous mansion a gaudy green, placing plastic flowers in pots on the walls, and painting the nude sculptures on the grounds with graphic anatomical detail. His mansion, left empty, was burned by arson last year, but not before a certain amount of valuable property was removed. According to the Los Angeles County police, an ivory boat stolen from the Sheik's residence was delivered to Wagner, who reported it stolen in March 1980. The boat was recovered from George Krone Gallery last January. Shortly afterwards, 27 other items stolen from the Sheik's residence were found in Wagner's home.



Wagner, a Beverly Hills plastic surgeon, is known as one of the most important collectors of modern French prints. His collection of Toulouse-Lautrec is considered to be among the best in the world, and Wagner has reportedly been courted for it by such major institutions as the Los Angeles County Museum. He is described as the most avid of collectors. Police sources believe that he arranged the fraudulent "theft" because he had overpaid for several of the works he acquired. These include a Toulouse-Lautrec poster of *Aristide Bruant*, purchased as an original, which proved to be a photomechanical reproduction; and a signed Lautrec poster entitled *Jane Avril*, a rare work reportedly sold to Wagner above its market value.

Wagner is stated to have taken the stolen works from the Sheik's residence in payment for plastic surgery work performed on the Sheik's former chauffeur, who is incidentally suspected of the arson.

Stolen Objects

An FBI operation called Top Thief has netted several valuable stolen artworks in recent months in Kansas City, Missouri, among them the C.M. Russell *Indian Column* stolen from the Colorado Springs Fine Arts Center in 1978, the Frederic Remington *Canadian Northwest Mounted Police* stolen from the Joslyn Art Museum in Omaha last May, and many valuable prints. The authorities turned to IFAR for help in identifying the owner of these prints. After checking past theft reports, IFAR ascertained that six of the works by Pablo Picasso and Joan Miró, proved to be from the Wildenstein Gallery in Houston, from which they were reported missing in 1978. Several prominent Kansas City residents will be indicted in April in connection with the theft, and FBI sources hope further recoveries will follow. A full account of this recovery effort will be published in the May 1981 Stolen Art Alert.

The most valuable objects recovered were the Fabergé works from the Gray Collection stolen last November from the Paine Art Center in Oshkosh, Wisconsin (SAA, Nov 80, nos 87-95). The nine objects stolen, including three Imperial Easter Eggs, were recovered in Minneapolis in January, after a ransom call led FBI agents to a site where the objects were to be exchanged for $250,000 in cash. The collection was recovered intact, and a man identified as John Pietro Manelli was arrested as he tried to speed away from the ransom meeting. The ransom money was also recovered.

Inconsistencies in the testimony of Charles Kelly, the Metropolitan Museum of Art employee who reported the theft of seven gold objects from the museum's Byzantine corridor in October, led the Museum's administration to investigate his possible connection with the theft. After warning dealers in the vicinity of his home that the objects were being sought, the Museum received a tip that allowed them to recover four of the missing items — two coins, an Irish sleeve fastener, and an Irish dress fastener. Two fibulae, also stolen, are believed to have been destroyed, and a bronze brooch (SAA, Nov 80, no 116) is still missing. Kelly has pled guilty to the theft.

Kennedy Gallery Director Lawrence Fleishman recognized and helped to recover two paintings by Mary Cassatt from a flier announcing their theft that was circulated last December by the Art Dealers Association of America. The paintings disappeared from the Ware Plantation in Delaware late last year. A domestic employee at the Plantation has been charged with the theft of these, and two other paintings. All the artworks have been recovered.

A "sting" operation in Maryland has effected the recovery of a collection of Baltimore hallmark silver stolen from the Hampton National Historic Site in Towson, Md in 1979 (Art Theft Archive Newsletter, Mar 79, nos 73-84).

Other Recoveries

Paintings

BOSTAROLO, Crucifixion (SAA Apr 80 no 16).
FELISARI, Enrico, Seven Paintings (Apr 80 nos 23–9).
FOSCHI, Self-Portrait (Apr 80 no 30).
El GRECO, Jesus Salvador (Nov 79 no 51).
KNIGHT, Charles R. Two Paintings: Moas and Dodos (Nov 80 nos 10,11). Still missing in the same loss: Mosasaur and Tyrannosaurus Rex, nos 12,13.
KREIGHOFF, Cornelius, Going to Market (Jan/Feb 81, no 7).
LIEBERMANN, Max Portrait of Sidonie Meyer (Mar 80 no 19).
de MORALES, Luis, Studio. Tears of St. Peter. (Nov 79 no 52).
NOLDE, Emil, Still Life (Mar 79 no 11).
SCHMIDT-ROTTLUFF, Karl, Still Life (Mar 79 no 12).

Prints

CHAGALL, Marc, Maternité (Mar 79 no 47).
GRASSET, Eugene-Samuel, La passagère (Dec 80 no 74).
MUCHA, Alphonse, Two lithographs: Mme Wagner, Sarah Bernhardt (Dec 80 no 64–5).
de TOULOUSE-LAUTREC, Henri, Six lithographs (Dec 80 nos 67-72).

Sculpture

JACKSON, Harry, The Marshall III (Nov 80 no 51).
MATISSE, Henri, Figure of a Nude Woman (Mar 80 no 70).
Philippine, 18th century, Child with Guardian Angel (Nov 79 no 67).
Spanish, 13th Century, Virgin and Child (Sep 79 no 31).
Spanish, 18th Century, Christ Bound to a Pillar (Feb 80 no 72).

Decorative Arts

Spanish, 16th Century, Four silver chalices (Nov 79 nos 79-82).

Antiquities

EGYPTIAN. Ten objects stolen from the French Antiquities Mission, Qasr Dush, Egypt, have been recovered in Cairo (Sep 80 nos 102–11).
PRE-COLUMBIAN. Mayan Jade Plaque (Jan/Feb 81 no 206). This is the third piece from a collection stolen at Copán, Honduras, to be recovered on the United States market. The remaining pieces (Jan/Feb 81 nos 191–205, 207–209) are still missing.

Oriental Art

A collection of Buddhas from various Asian countries stolen in Copenhagen, Denmark (Feb 80 nos 111–123). One item, Arapacana Manjusri, is still missing (Feb 80, no 80).
CHINESE EXPORT. Three Plates stolen in Washington, DC have been recovered in New York (Oct 79 nos 67–9).

1980 Art Theft Statistics

The following statistics are based on last year's listings in the *Stolen Art Alert.*

Total objects reported stolen: 1,649
Objects reported recovered: 207
Recovery rate: 13%

Missing Works by Category

Fine Arts
- Paintings: 430
- Photographs: 21
- Prints and Drawings: 328
- Sculpture: 162

Decorative Arts: 381
Antiquities: 57
Ethnographic Objects: 29
Oriental Art: 73
Miscellaneous
- Books: 143
- Arms and Armor: 6
- Clothing: 6
- Musical Instruments: 5
- Stamps: 5
- Coins: 3

United States Losses

Thefts: 205, accounting for 696 objects
Victims
- Galleries: 68 thefts
- Museums: 64 thefts
- Private Collectors: 73 thefts

Title Disputes

Three disputes in New York this month involve alleged misrepresentations of a vendor's right to pass title to a work of art. They are indicative of problems that can confront collectors when proof of title and evidence of the chain of ownership are either lacking or unclear.

A dispute between a Swiss dealer, Gerard Schreiner, and a European collector from whom he received a large consignment, has resulted in challenged title to three works that are likely to be the subject of litigation in coming months. The works — a Degas bronze, a 1943 Kandinsky oil, and a painting by Ruffino Tamayo together valued at $160,000 — were among over 100 works that were consigned to Schreiner last May by the collector, for discreet sale. After making the consignment, the collector became convinced that the means chosen by Schreiner for disposal of the works — including the effective closing of Schreiner's Basel gallery, renting of a luxury apartment in New York, and launching of a New York gallery to promote the works — were not within the bounds of the consignment agreement. In December 1980, the collector cancelled the consignment.

In response, Schreiner refused to return the paintings, pleading that this step would ruin him financially. When the collector insisted, Schreiner's lawyer responded, demanding $2 million in damages to his business and reputation as a settlement.

In March, the collector recovered possession through court intervention of 80 works remaining in Schreiner's Basel gallery, and 29 paintings in New York. But before this settlement, and after the collector's recission of the consignment, Schreiner sold the three works by Degas, Kandinsky, and Tamayo. These works have been sold in direct contradiction of the consigner's orders and are the subject of continued dispute. Their new owners, all ignorant of outside claims at the time of the sale, have presumably bought the works through reputable intermediaries. To keep them, they will have to undergo the nuisance, and perhaps the cost, of litigation.

Paintings Released in Samuels Suit

Herman Shickman, a New York dealer, has won the release of a painting he purchased in February at Sotheby's in New York, only to discover after the sale that a third-party lien prevented his taking title to it. The lien in this case arose when John Samuels, a prominent New York businessman and philanthropist, pledged the painting, Vuillard's *Le Fenêtre sur Bois, Paysage d'Ile de France,* to Eleanora S.A., a Dutch bank, as collateral in a complicated transaction.

After the Sotheby's sale, the bank sued Samuels for violation of the pledge, and also filed for damages against Shickman, Sotheby's, and the Morgan Manhattan Warehouse, from which the painting was removed. On April 27, the plaintiff dropped its claim to the painting, releasing it unconditionally to Shickman. The controversy with Samuels continues.

Richard Feigen Loses Appeal

The long-disputed case of Porter v. Wertz has been decided in the New York Court of Appeals. On March 31, the court unanimously upheld the appellate court decision, and ruled against art dealer Richard Feigen. Feigen had appealed the previous ruling, in which he was held liable for the purchase price of *Château Lion-sur-Mer* by Maurice Utrillo. The painting had been appropriated from its owner, Porter, by Harold Von Maker and sold to Feigen by Von Maker's partner, Peter Wertz. Porter later sued, saying that he had not entrusted the work to Von Maker for sale. (see *SAA,* Jan/Feb 81.)

In the March ruling, the court judged that Feigen was not protected under the Uniform Commercial Code, because he purchased the painting from Wertz, who was not a dealer in like merchandise (Wertz, before forming his partnership with Von Maker, was delicatessen employee). Further, the court ruled that the UCC does not protect a buyer who has bought from a dealer other than the dealer to whom merchandise is entrusted for sale. Porter had entrusted the painting to Von Maker, while Feigen bought from Wertz.

Fine Arts

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

1 STUART, Gilbert (1755-1828). Portrait of Charles Hardy, ca 1785. Pastel. Written on back: "April 1st, 1869, Charles A. Hardy by G. Stuart when he was 12 years old. Grandfather of C.A. and D. Hardy; father of E.D. Hardy. This picture is about 85 years old at present. E.D. Hardy." Ref: Not in Mason, Fielding, or Park. Bust-length portrait of a blond boy wearing a white shirt and black velvet jacket. In a rectangular frame with an oval inset. *81.24.1. Uhlerstown, Pa. 8 Jan 81. *Reward.*

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American, 19th Century

2 CASILEAR, John William (1811-93). Swiss Scene, 1859. Oil on canvas. 46 × 76 cm. Signed l/r: JWC 1859. Mountain landscape with snow-capped peaks in bright light in distance. *81.19.2 New York, NY. Fall 80.

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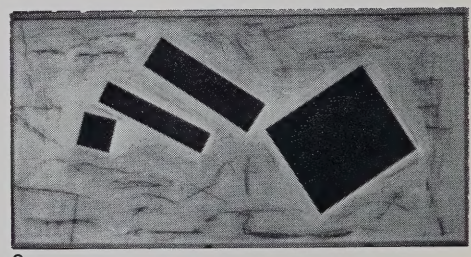
3 HENRY, Edward Lamson (1841-1919). The Old Sign on Tenth Street, 1877. Oil on canvas, mounted on board. 29.2 × 21 cm. Signed l/l: E.L. Henry, Feb. 1877. Street scene with rows of townhouses, horse drawn carriages, and two pedestrians. On a tree in center is a sign which says, "Studio Building 50 West Tenth". *81.19.4. New York, NY. Fall 80.



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4 POTTHAST, Edward Henry (1857-1927). Rocky Shore. Oil on panel. 20.3 × 25.4 cm. Label from Ferareli Gallery, NY on back. Impressionist seascape painted in broad strokes, predominantly blue, white and green. A large white sail crosses the horizon. 81.43. New York, NY. 12 Dec 80.

5 RICHARDS, William Trost (1833-1905). Breaking Wave, 1887. Oil on canvas. 50.8 × 101.6 cm. Signed l/r: Wm. T. Richards 1887. Shoreline with breakers. *81.19.3. New York, NY. Fall 80.

10

6 BERKOWITZ, Leon (b 1915). I-Thou Number 5. Oil on canvas. 194 × 254 cm. 81.51.1. Washington, DC.19 Aug 80.

7 LEIGH, Abby (b 1948). Red Swamp, 1979. Oil on canvas. 35.6 × 71.1 cm. Signed and dated l/l. View of a swamp painted in shades of red with a lake and trees beyond. *81.46. New York, NY. 19 Feb 81.

8 SOCKWELL, Carol. Untitled. Mixed media on masonite. 121.9 × 243.8 cm. *81.51.2. Washington, DC. 19 Aug 80.

Dutch, 19th Century

9 DE HAAS, Mauritz F.H. (1832-95). Marine, ca 1867. Oil on canvas, mounted on board. 45.7 × 76.2 cm. Signed l/r: M.F.H. de Haas. Sailing ship at center with a smaller sail boat at left. Other sails seen in distance. *81.19.1. New York, NY. Fall 80.

10 JONGKIND, Johann-Barthold (1819-91). Entrance to the Port of Rotterdam, 1857. Oil on canvas. 42 × 56 cm. Extending from l/l into center is a quai with buildings. Large sailboat pulled up to quai; others seen in water. *81.44.3. Themericourt (Val d'Oise), France. 2 Dec 80.

English, 18th Century

11 Scottish Boy. Oil. Boy about six years old wearing a plaid kilt and holding a riding crop in his right hand stands in a field of wildflowers. *81.24.6. Uhlerstown, Pa. 8 Jan 81. *Reward.*

French, 16th Century

12 CLOUET, Francois (1522-72). Portrait of Henri III. On panel. Panel 14 × 11.4 cm; 25.4 × 20.3 cm with frame. Bust-length portrait of a man wearing a white ruff and doublet, pearl pear-shaped earrings. In an alabaster columned frame. 81.69.1. Paris, France. 20 Sep 78.

French, 17th Century

13 Virgin and Child. Oil on canvas. H 70 cm. Nude Child standing on a table embracing Madonna seen half-length. *81.59. Le Broc (Puy de Dôme), France. 1980.

French, 18th Century

14 BOILLY, Louis-Léopold, Attributed (1761-1845). Elegant Lady. Profile of a standing lady looking to viewer's right wearing a long dress with dark sash and a hat with flowers. Mountainous landscape background. *81.44.2. Themericourt (Val d'Oise), France. 2 Dec 80.

French, 19th Century

15 BOUDIN, Eugène (1824-98). Entrance to the Port of Trouville, ca 1888-95. Oil on canvas. 24 × 32.3 cm. Signed l/l. Ref: Schmit, v 2, p 406, no 2380. Sailboats in harbor; lighthouse in distance. *81.44.7. Themericourt (Val d'Oise), France. 2 Dec 80.

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16 COROT, Jean Baptiste Camille (1796-1875). Italian Valley. Oil on canvas. 27 × 31 cm. Signed l/r. Valley with peasant at l/l; trees in middle ground and a building on a hill at center. *81.44.3. Themericourt (Val d'Oise), France. 2 Dec 80.

17 DIAZ de la Peña, Narcisse Virgile (1808-76). Forest with a Woman in Red. Oil on slightly concave mahogany panel. 16 × 25 cm. Signed in red l/l: Diaz. Inv no 364. Forest scene with clearing in center with a woman wearing a bright red skirt. *81.54. Stockholm, Sweden. 10 Oct 80.

18 MARQUET, Albert (1875-1947). La rade de Porquerolles. Oil on canvas. 16 × 18 cm. Empty rowboat l/c in a large, calm bay with rocky shore at left and distant shoreline at top. *81.44.11. Themericourt (Val d'Oise), France. 2 Dec 80.

19 RENOIR, Pierre Auguste (1841-1919). Bouquet of Anemones. Oil on canvas. 28 × 14 cm. Signed l/r. 81.44.6. Themericourt (Val d'Oise), France. 2 Dec 80.

20 RENOIR, Pierre Auguste (1841-1919). Figures in a Field. Oil on canvas. 11.5 × 15.5 cm. Signed l/r. Two seated women wearing hats at center, a smaller, standing woman at left. *81.44.5. Themericourt (Val d'Oise), France. 2 Dec 80.

French, 20th Century

21 CHAGALL, Marc (b 1889). Lovers' Heads. Oil. 150 × 120 cm. Two lovers surrounded by flowers at center. Lovers in a boat and rudimentary landscape at bottom. A fish in u/l corner. *81.25.2. St-Jean-Cap-Ferrat, France. 12 Oct 80.

22 CHAGALL, Marc (b 1889). Two Bouquets and a Couple. Oil. 150 × 120 cm. Two vases of flowers amid sketchy landscape details at bottom. Above at left is a couple with a disk at right. *81.25.1. St-Jean-Cap-Ferrat, France. 12 Oct 80.

20

23 FRANÇOIS, Robert. Boats in the Harbor at Night, 1973. Oil on cardboard. 33 × 41 cm. Signed l/r and on back of canvas with title and date. Dominant color is dark blue. In foreground are two small boats, one with white sail. *81.41. Paris, France. 13 Mar 80.

24 LEGER, Fernand (1881-1955). Circus Horses and Clowns. Oil. 120 × 150 cm. Two clowns at center framed by two horses standing on their hind legs. *81.25.4. St-Jean-Cap-Ferrat, France. 12 Oct 80.

25 LEGER, Fernand (1881-1955). Four Circus Figures. Oil. 120 × 150 cm. Red background. *81.25.3. St-Jean-Cap-Ferrat, France. 12 Oct 80.

26 UTRILLO, Maurice (1883-1955). Le château de Courbevoie. Oil on canvas. 38 × 46 cm. Signed l/r: Maurice Utrillo. V. Ref: Petrides, v 2, no 1266. Stone staircase at left leads to a balcony; house in center. Several women stand on a path in a garden. *81.44.8. Themericourt (Val d'Oise), France. 2 Dec 80.

27 UTRILLO, Maurice (1883-1955). Le Moulin de la Galette, 1925. Gouache. 11.5 × 15.5 cm. Signed and dated l/r: Maurice Utrillo. V. 1925. Inscribed: Amicalement à Madame Lucie Pauwels. Ref: Petrides, v 4, p 180, AG 154. Five figures stand in a row before a fence behind which are trees and a large building. Poster on the fence at right says Bal du Moulin de la Galette. *81.44.4. Themericourt (Val d'Oise), France. 2 Dec 80.

28 de VLAMINCK, Maurice (1876-1958). Bouquet of Flowers. Oil on canvas. 54 × 48 cm. Signed l/r: Vlaminck. *81.44.9. Themericourt (Val d'Oise), France. 2 Dec 80.

29 de VLAMINCK, Maurice (1876-1958). Bouquet of Flowers. Oil on canvas. Signed l/r. *81.44.10. Themericourt (Val d'Oise), France. 2 Dec 80.

Italian, 16th Century

30 FERRARI, Gaudenzio (1470-1546). Virgin and Child with St. John the Baptist surrounded by Cherubim. Oil on wood. 85 × 62 cm. *81.63. Gravenna di Subiano, Italy. 8 Jul 80.

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Peruvian, 18th Century

31 La Virgen de la Leche. Oil on canvas. 300 × 157 cm. Virgin suckling Infant Jesus with St. Jacinto and St. Isabel. 81.65. Diocese of Ayacucho, Peru. 18 Sep 80.

Prints and Drawings

French, 18th Century

32 WATTEAU, Jean Antoine (1684-1721). Three Musicians and Two Card Players. Sanguine on paper. 11.7 × 19.1 cm unframed; approx 20.3 × 25.4 cm in wood frame with gold leaf. Musicians at left; card players at right. Small drawing on back of an envelope. *81.48. Washington, DC. 20 Dec 80.

French, 20th Century

33 BRAQUE, Georges (1882-1963). Les amaryllis. Lithograph. E.A. 80.190.177. Paris, France. 1980.

34 BRAQUE, Georges (1882-1963). Astre et oiseau II, 1958. Lithograph. 44 × 53 cm. H.C. from an edition of 50, signed and numbered. Ref: Mourlot 58 bis. White bird facing toward right side. Head overlaps a white circle against a blue background framed by black and white lines with a wide gray border. 80.190.176. Paris, France. 1980.

35 BRAQUE, Georges (1882-1963). Char blanc. Lithograph. H.C. 80.190.179. Paris, France. 1980.

36 BRAQUE, Georges (1882-1963). Composition. Lithographs. H.C.; 8/10. Cubist composition. *80.190.181-2. Paris, France. 1980.

37 BRAQUE, Georges (1882-1963). Au couchant, 1958. Lithograph in eight colors on Arches paper. 50 × 65 cm. H.C. from an edition of 75, signed and numbered. Ref: Mourlot 56. Brown bird with one wing raised flying toward left side against a red-orange oval on a yellow ground bordered in black, bordered in brown. 80.190.178. Paris, France. 1980.

38 BRAQUE, Georges (1882-1963). Equinoxe, 1962. Lithograph on Rives vellum. 52.5 × 35 cm. H.C. from an edition of 75 signed and numbered. Ref: Mourlot 103. Gray bird facing right side and other black forms on a rose sphere in center and two yellow half spheres flanking it against a gray background. 80.190.183. Paris, France. 1980.

39 BRAQUE, Georges (1882-1963). L'essor I, 1961. Lithograph on Arches paper. 26 × 34.5 cm. H.C. from an edition of 100, signed and numbered. Ref: Mourlot 100. Bird-like forms in black, white and mauve on a pale green background. 80.190.180. Paris, France. 1980.

40 BRAQUE, Georges (1882-1963). Femme assise. Lithograph. No 41/50. 80.190.184. Paris, France. 1980.

41 BRAQUE, Georges (1882-1963). Hélios bleu, 1946. Lithograph on Arches paper. 50.5 × 42 cm. E.A. from an edition of 75, signed and numbered. Ref: Mourlot 11. Mechanical looking figure of a charioteer driving two rearing horses. 80.190.185. Paris, France. 1980.

42 BRAQUE, Georges (1882-1963). Les huitres, 1953. Lithograph. Signed and numbered: 49/95. Ref: Mourlot 31. Three oysters on a plate against a cream background. 80.190.186. Paris, France. 1980.

43 BRAQUE, Georges (1882-1963). Le lierre. Lithograph. No 40/75. 80.190.187. Paris, France. 1980.

44 BRAQUE, Georges (1882-1963). Nature morte cubiste. Lithographs. H.C.; 5/6. 80.190.188-9. Paris, France. 1980.

45 BRAQUE, Georges (1882-1963). Le nid. Lithograph. H.C. Flying bird at right, nest with eggs at l/c. *80.190.190. Paris, France. 1980.

46 BRAQUE, Georges (1882-1963). L'oiseau de passage. Lithograph. No 69/75. Bird inside a white cloud-like form against a dark background broken by four hatched circles in corners, and a hatched rectangle across lower edge. *80.190.192. Paris, France. 1980

47 BRAQUE, Georges (1882-1963). L'oiseau marron I. Lithograph. No 8/9. 80.190.193. Paris, France. 1980.

48 BRAQUE, Georges (1882-1963). Oiseau mauve, 1960. Lithograph on Rives paper. 11.5 × 17.5 cm. H.C. from an edition of 30 signed and numbered. Ref: Mourlot 94. Purple bird on purple ground flying toward right side. 80.190.194. Paris, France. 1980.

49 BRAQUE, Georges (1882-1963). L'oiseau traversant le nuage, 1957. Lithograph on Arches paper. 41 × 69 cm. H.C. from an edition of 75, signed and numbered. Ref: Mourlot 48. Blue bird with white stripes where it overlaps a wavy black oval line on a yellow background outlined in black. *80.190.195. Paris, France. 1980.

50 BRAQUE, Georges (1882-1963). Oiseau vernis, 1954. Lithograph on Arches paper. 22 × 32 cm. H.C. from an edition of 75, signed and numbered. Ref: Mourlot 28. Yellow bird looking toward right edge against a black oval ground. 80.190.191. Paris, France. 1980.

51 BRAQUE, Georges (1882-1963). Pal. Lithograph. No 2/30. 80.190.196. Paris, France.

52 BRAQUE, Georges (1882-1963). Paris, 1910. Lithographs. H.C.; 8/10. 80.190.197-8. Paris, France. 1980.

53 BRAQUE, Georges (1882-1963). Petite guitare cubiste Lithograph. E.A. 80.190.199. Paris, France. 1980.

54 BRAQUE, Georges (1882-1963). Les pommes, 1953. Lithograph. Signed and numbered: 22/95. Ref: Mourlot 32. Three apples in a bowl sketchily drawn on a yellow background. 80.190.200. Paris, France. 1980.

55 BRAQUE, Georges (1882-1963). Pommes sur fond noir, 1954. Lithographs on Arches paper. 57 × 76.5 cm. H.C. from an edition of 75, signed and numbered. Ref: Mourlot 30. Three apples on a plate against a black background. *80.190.201. Paris, France. 1980.

56 BRAQUE, Georges (1882-1963). Profil à la palette, 1953. Lithograph on Vélin d'Arches paper. 52 × 71 cm. Signed and numbered: 49/75. Ref: Mourlot p 55. Profile of a head at left, looking toward right side of image; a palette at right. 80.190.203. Paris, France. 1980.

57 BRAQUE, Georges (1882-1963). Profil grec, 1960. Lithograph on Arches paper. 24.5 × 33.5 cm. H.C. from an edition of 150, signed and numbered. Ref: Mourlot 83. Profile outlined in white on a green circle bordered by a black circle, lighter green runny circle, grey rectangle, and a beige rectangle. 80.190.204. Paris, France. 1980.

58 BRAQUE, Georges (1882-1963). Le signe avec fond jaune, 1954. Lithograph. 30 × 19.5 cm. No 14/30. Ref: Mourlot 34. Fanciful figure on a yellow background. 80.290.206. Paris, France. 1980.

59 BRAQUE, Georges (1882-1963). Le signe avec fond ocre, 1954. Lithograph. 30 × 19.5 cm. No 15/30. Ref: Mourlot 34. Fanciful figure on an ochre background. 80.190.205. Paris, France. 1980.

60 BRAQUE, Georges (1882-1963). Le signe avec fond or, 1954. Lithograph. 30 × 19.5 cm. No 18/30. Ref: Mourlot 33. Fanciful figure on a gold background. 80.190.207. Paris, France. 1980.

61 BRAQUE, Georges (1882-1963). Tête I noire. Lithograph. Epreuve d'essai. 80.190.208. Paris, France. 1980.

62 BRAQUE, Georges (1882-1963). Tête violette. Lithograph. No 3/75. *80.190.209. Paris, France. 1980.

63 BRAQUE, Georges (1882-1963). Thalassa II. Lithograph. H.C. 80.190.210. Paris, France. 1980.

64 BRAQUE, Georges (1882-1963). Uranie, 1958. Lithograph in six colors on Arches paper. 23 × 32 cm. Signed and numbered: 31/50. 80.190.211. Paris, France. 1980.

65 CHAGALL, Marc (b Russia, 1889). Les amoureux. Lithograph. H.C. 80.190.160. Paris, France. 1980.

66 CHAGALL, Marc (b Russia, 1889). Les amoureux en gris, 1957. Lithograph. 22.2 × 27 cm. No 4/90. Ref: Mourlot 194. 80.404.31. Missing between Chicago and NY. 5 Sep 80. *Reward.*

67 CHAGALL, Marc (b Russia, 1889). Aragon, 1976. Lithograph. 36 × 47 cm. No 9/25. Ref: Mourlot, v 5. 80.404.28. Missing between Chicago and NY. 5 Sep 80. *Reward.*

68 CHAGALL, Marc (b Russia, 1889). L'arbre fleuri, 1977. Lithographs. 33 × 52 cm. Nos 1/100, 2/100. Ref: Mourlot, v 5. Reclining man looks up at tree with fruits, a bird, and a reclining nude female at top. Sun shines u/l. *80.404.2-3. Missing between Chicago and NY. 5 Sep 80. *Reward.*

69 CHAGALL, Marc (b Russia, 1889). L'arbre fleuri, 1978. Lithograph. 50 × 39 cm. No 43/50. Ref: Mourlot, v 5. Reclining nude male and standing goat look up at a fruit-filled tree with a bird and a nude woman reclining on top. Sun in u/l corner. *80.404.15. Missing between Chicago and NY. 5 Sep 80. *Reward.*

70 CHAGALL, Marc (b Russia, 1889). L'artiste I, 1978. Lithograph. Signed and numbered: 14/50. Ref: Mourlot, v 5. Half-length figure waving his right hand surrounded by figures and objects. *80.404.22. Missing between Chicago and NY. 5 Sep 80. *Reward.*

71 CHAGALL, Marc (b Russia, 1889). L'artiste II, 1978. Lithograph. Signed and numberd : 9/50. Ref: Mourlot 5. Artist in center, his right arm raised, surrounded by figures and objects. *80.404.23. Missing between Chicago and NY. 5 Sep 80. *Reward.*

72 CHAGALL, Marc (b Russia, 1889). L'aube, 1969. Lithograph. 42 × 48 cm. No. 5/75. Ref: Mourlot 575. *80.404.4. Missing between Chicago and NY. 5 Sep 80. *Reward.*

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73 CHAGALL, Marc (b Russia, 1889). La baie, June, 1962. Lithograph on Arches paper. 37.9 × 56 cm. E.A. from an edition of 75. Ref: Mourlot 356. Facing pages of no 132 of "Derrière le Miroir." Couple on the back of a mauve bird flying over a bay with a sailboat l/r. *80.190.161. Paris, France. 1980.

74 CHAGALL, Marc (b Russia, 1889). Blanc sur noir, 1972. Lithograph. No 24/30. 80.190.162. Paris, France. 1980.

75 CHAGALL, Marc (b Russia, 1889). Le bouquet de lys, 1977. Lithograph. 64 × 46 cm. Signed and numbered: 46/50. Ref: Mourlot, v 5. A couple and animal at bottom with a large vase of lilies between them. *80.404.27. Missing between Chicago and NY. 5 Sep 80. *Reward.*

76 CHAGALL, Marc (b Russia, 1889). Le bouquet noir et bleu, 1957. Lithograph. 19.9 × 22.9 cm. No 3/90. Ref: Mourlot 202. 80.404.35. Missing between Chicago and NY. 5 Sep 80. *Reward.*

77 CHAGALL, Marc (b Russia,1889). Le char d'Elie, 1978. Lithograph. Signed and numberd: 14/50. Ref: Mourlot, v 5. Black and white figure of Elijah in a chariot pulled by five horses rising into the sky. *80.404.24. Missing between Chicago and NY. 5 Sep 80. *Reward.*

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78 CHAGALL, Marc (b Russia, 1889). Le cirque, 1967. Lithograph. No 8/24. Ref: Mourlot 523. 80.404.5. Missing between Chicago and NY. 5 Sep 80. *Reward.*

79 CHAGALL, Marc (b Russia, 1889). Le cirque, 1967. Lithograph. No 7/24. Ref: Mourlot 515. Seated female with red arm and torso, yellow legs and head which is merged with an animal's head. Inverted serpentine female figure at right. *80.404.6. Missing between Chicago and NY. 5 Sep 80. *Reward.*

80 CHAGALL, Marc (b Russia, 1889). Le cirque, 1978. Lithographs. 57 × 45.5 cm. Signed and numbered: 40/50, 46/50. Ref: Mourlot, v 5. Couple riding bareback on a horse in center ring at a circus. *80.404.16-17. Missing between Chicago and NY. 5 Sep 80. *Reward.*

81 CHAGALL, Marc (b Russia, 1889). Clown Musician, 1957. Lithographs. 67.3 × 46.9 cm. Nos 6/150, 85/150. Ref: Mourlot 174. Profile of a clown blowing a horn and holding a guitar at center against a yellow background. *80.404.10-11. Missing between Chicago and NY. 5 Sep 80. *Reward.*

82 CHAGALL, Marc (b Russia, 1889). La conversation, 1961. Lithograph. 24.8 × 32.5 cm. No 31/40. Ref: Mourlot 305. 80.404.1. Missing between Chicago and NY. 5 Sep 80. *Reward.*

83 CHAGALL, Marc (b Russia, 1889). Les deux profils, 1957. Lithograph. 22.9 × 19.9 cm. No 17/90. Ref: Mourlot 177. 80.404.36. Missing between Chicago and NY. 5 Sep 80. *Reward.*

84 CHAGALL, Marc (b Russia, 1889). Double Visage, 1978. Lithographs. 56 × 44.2 cm. Signed and numbered: 40/50, 45/50. Ref: Mourlot, v 5. Female figure with a male/female head holds a violin. Various human and animal figures surround the central figure. *80.404.18-19. Missing between Chicago and NY. 5 Sep 80. *Reward.*

85 CHAGALL, Marc (b Russia, 1889). L'échelle, 1957. Lithograph. 17.9 × 23.9 cm. No 51/90. Ref: Mourlot 200. 80.404.34. Missing between Chicago and NY. 5 Sep 80. *Reward.*

86 CHAGALL, Marc (b Russia, 1889). L'écuyère, 1956. Lithograph. 34.9 × 52.9 cm. Signed and numbered: 3/100. Ref: Mourlot 153. Bareback rider at left; a large red hand in center with a blue head and pink hand on right. *80.404.32. Missing between Chicago and NY. 5 Sep 80. *Reward.*

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87 CHAGALL, Marc (b Russia, 1889). Fondation Maeght Peintures 1947-1967, 1967. Lithograph on Vélin d'Arches paper. Paper 765 × 570 cm; image 640 × 480 cm. E.A. from an edition of 150 proofs without the letter press, signed and numbered. Ref: Mourlot 476. Blue face and darker blue profile at left, flowers, a man playing a horn and an animal in yellow, pinks, and greens at right. 80.190.159. Paris, France. 1980.

88 CHAGALL, Marc (b Russia, 1889). Galerie Maeght Poster, June, 1962. Lithograph on Arches paper. 48.4 × 67.9 cm. Signed and numbered: 15/90. Ref: Mourlot 354. Couple in a circle with a large bird above. 80.190.158. Paris, France. 1980.

89 CHAGALL, Marc (b Russia, 1889). Grand paysan, 1968. Lithograph. 74.5 × 56.5 cm. Signed and numbered: 20/50. Ref: Mourlot 549. Standing male at center surrounded by animals, figures and houses. *80.404.9. Missing between Chicago and NY. 5 Sep 80. *Reward.*

90 CHAGALL, Marc (b Russia, 1889). Intimacy, 1969. Lithograph. 75.5 × 54 cm. No 43/50. Ref: Mourlot 571. Standing couple at right behind a table with a vase of flowers. Window at left. *80.404.8. Missing between Chicago and NY. 5 Sep 80. *Reward.*

91 CHAGALL, Marc (b Russia, 1889). Jacob and Rachael, 1978. Lithograph. Signed and numbered: 7/50. Ref: Mourlot, v 5. 80.404.40. Missing between Chicago and NY. 5 Sep 80. *Reward.*

92 CHAGALL, Marc (b Russia, 1889). Jonas sur fond bleu, 1972. Lithograph. Signed and numbered: 40/50. Jonas on the water at left, ship in background at right. 80.190.163. Paris, France. 1980.

93 CHAGALL, Marc (b Russia, 1889). Joseph et ses frères, 1978. Lithograph. 60 × 46.5 cm. Signed and numbered: 36/50. Ref: Mourlot, v 5. Standing male tending sheep in foreground. In background at right Jacob waves to his sons at left. *80.404.20. Missing between Chicago and NY. 5 Sep 80. *Reward.*

94 CHAGALL, Marc (b Russia, 1889). Mère et enfant, 1954. Lithograph. 33 × 24.1 cm. No 25/75. Ref: Mourlot 104. 80.404.37. Missing between Chicago and NY. 5 Sep 80. *Reward.*

95 CHAGALL, Marc (b Russia, 1889). Nature morte au bouquet, 1960. Lithograph on Arches paper. 48.4 × 62.5 cm. E.A. from an edition of 75 signed and numbered. Ref: Mourlot 299. Couple at l/r beside a table with two vases of flowers, a bottle and a bowl of fruit on it across lower edge. Window in background. *80.196.164. Paris, France. 1980.

96 CHAGALL, Marc (b Russia, 1889). Nature morte aux fleurs, 1978. Lithograph. Signed and numbered: 13/50. Ref: Mourlot, v 5. Vase of flowers and other objects on a table before a window. *80.404.21. Missing between Chicago and NY. 5 Sep 80. *Reward.*

97 CHAGALL, Marc (b Russia, 1889). Nu à la corbeille de fruits. Lithograph. No 59/75. Seated nude on right facing a large basket of fruit at left. *80.190.165. Paris, France. 1980.

98 CHAGALL, Marc (b Russia, 1889). Nu devant la fenêtre. Lithograph. H.C. 80.190.167. Paris, France. 1980.

99 CHAGALL, Marc (b Russia, 1889). Nu de Vence, 1962. Lithograph on Arches paper. 54 × 65.4 cm. E.A. from an edition of 50. Ref: Mourlot 357. Two reclining nude females with a town and landscape above them. 80.190.166. Paris, France. 1980.

100 CHAGALL, Marc (b Russia, 1889). Odyssey. Lithograph. No 28/30. Ref: Mourlot, v 5. 80.404.7. Missing between Chicago and NY. 5 Sep 80. *Reward.*

101 CHAGALL, Marc (b Russia, 1889). Le Panthéon. Lithograph. E.A. 80.190.168. Paris, France. 1980.

102 CHAGALL, Marc (b Russia, 1889). Paysage aux Isbas, 1957. Lithograph. 25 × 43.5 cm. Signed and numbered: 15/90. Ref: Mourlot 192. Composition divided into several vertical zones of different colors. A couple in central zone flanked by various motifs. *80.404.30. Missing between Chicago and NY. 5 Sep 80. *Reward.*

103 CHAGALL, Marc (b Russia, 1889). Le peintre sur fond noir, 1972. Lithograph. 67 × 49 cm. No 40/50. Ref: Mourlot 683. 80.190.169. Paris, France. 1980.

104 CHAGALL, Marc (b Russia, 1889). Le peintre sur fond noir, 1972. Lithographs. 67 × 49 cm. Nos 1/50, 41/50. Ref: Mourlot 683. 80.404.13-14. Missing between Chicago and NY. 5 Sep 80. *Reward.*

105 CHAGALL, Marc (b Russia, 1889). Le piège, June, 1962. Lithograph on Arches paper. 28 × 37.9 cm. E.A. of an edition of 75 signed and numbered. Cover for "Derrière le Miroir" no 132. Purple goat at left with a yellow female head, center, and an aqua bird at right against a blue background. Trap in l/r corner. 80.190.170. Paris, France. 1980.

106 CHAGALL, Marc (b Russia, 1889). Le printemps. Lithograph on Arches apper. 41.9 × 64.1 cm. Signed. Ref: Mourlot 335. Deep blue background with human and animal figures at left, a boy with mountains beyond at right. 80.190.171. Paris, France. 1980.

107 CHAGALL, Marc (b Russia, 1889). Profil aux fleurs rouges, 1964. Lithograph on Vélin d'Arches paper. Paper 650 × 450 cm; image 390 × 295 cm. E.A. from an edition of 50 signed and numbered. Ref: Mourlot, v 3 p 61. Profile on right looking toward left side, left hand at lower edge, bouquet at left. *80.190.172. Paris, France. 1980.

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108 CHAGALL, Marc (b Russia, 1889). Queen Esther, 1978. Lithographs. Signed and numbered: 6/50, 7/50. Ref: Mourlot, v 5. Queen Esther followed by a crowd of people at right approaches the entroned king at left. *80.404.25-26. Missing between Chicago and NY. 2 Sep 80. *Reward.*

109 CHAGALL, Marc (b Russia, 1889). Samuel, 1978. Lithograph. Signed and numbered: 7/50. Ref: Mourlot, v 5. Seated figure in black with a flying figure above his head. *80.404.39. Missing between Chicago and NY. 5 Sep 80. *Reward.*

110 CHAGALL, Marc (b Russia, 1889). Soleil d'hiver. Lithograph. No 49/50. Ref: Mourlot, v 5. 80.404.12. Missing between Chicago and NY. 5 Sep 80. *Reward.*

111 CHAGALL, Marc (b Russia, 1889). Sorrel Horse, 1952. Lithograph. 37.5 × 31.8 cm. No 10/200. Ref: Mourlot 61. 80.404.29. Missing between Chicago and NY. 5 Sep 80. *Reward.*

112 CHAGALL, Marc (b Russia 1889). Square de Paris. Lithograph. No 11/75. Couple on a bench in foreground, landscape background. *80.190 173. Paris, France. 1980.

113 CHAGALL, Marc (b Russia, 1889). Ten Commandments, 1978. Lithograph. Signed and numbered: 7/50. Ref: Mourlot, v 5. Moses descending the mountain with the tablets of the law. *80.404.38. Missing between Chicago and NY. 5 Sep 80. *Reward.*

114 CHAGALL, Marc (b Russia, 1889). La Tour Eiffel noir. Lithograph. H.C. 80.190.174. Paris, France. 1980.

115 CHAGALL, Marc (b Russia, 1889). La Tour Eiffel verte, 1957. Lithograph. 22.2 × 28.6 cm. No 45/90. Ref: Mourlot 201. 80.404.33. Missing between Chicago and NY. 5 Sep 80. *Reward.*

116 CHAGALL, Marc (b Russia, 1889). Vision de Moise, 1968. Lithograph in color on Vélin d'Arches. 760 × 570 cm. E.A. from an edition of 75 signed and numbered. Ref: Mourlot 554a. Moses holding tablets of the law at left, a man kneeling before an angel and an angel on a ladder at right. 80.190.175. Paris, France. 1980.

117 LAURENS, Henri (1885-1954). Seated Figure. Ochre on white background. 33 × 41 cm including frame. 81.25.5. St-Jean-Cap-Ferrat, France. 12 Oct 80.

118 LAURENS, Henri (1885-1954). Seated Figure Holding Stylized Lyre above his Head. Approx 33 × 41 cm. 81.25.6. St-Jean-Cap-Ferrat, France. 12 Oct 80.

119 LAURENS, Henri (1885-1954). Three Drawings. Each 42 × 68 cm. Each shows a different figure. 81.25.7-9. St-Jean-Cap-Ferrat, France. 12 Oct 80.

Spanish, 20th Century

120 MIRO, Joan (b Spain, 1893). Artigas. Lithographs. Signed and numbered: 48/150, 50/150. "Miró" and "Artigas" painted in black in lower part of image *80.404.49-50. Missing between Chicago and NY. 5 Sep 80. *Reward.*

121 MIRO, Joan (b Spain, 1893). L'attrape-soleil, 1977. Aquatint. 93 × 66 cm. No 41/50. 80.404.71. Missing between Chicago and NY. 5 Sep 80. *Reward.*

122 MIRO, Joan (b Spain, 1893). L'avaleur de sabre, 1975. Aquatint. 63.5 × 91.4 cm. No 17/50. 80.404.70. Missing between Chicago and NY. 5 Sep 80. *Reward.*

123 MIRO, Joan (b Spain, 1893). Le bagneur, 1969. Lithographs. 86.9 × 60.6 cm. Signed and numbered: 45/75 56/75. Ref: Mourlot 594. On red and white checked cloth, pasted against Mandeure chiffon. *80.404.58-9. Missing between Chicago and NY. 5 Sep 80. *Reward.*

124 MIRO, Joan (b Spain, 1893). Barcelona Hand. Lithograph. No 53/75. 80.404.51. Missing between Chicago and NY. 5 Sep 80. *Reward.*

125

125 MIRO, Joan (b Spain, 1893). Le cassier, 1969. Aquatint. 90 × 69 cm. Signed and numbered: 60/75. *80.404.73. Missing between Chicago and NY. 5 Sep 80. *Reward.*

126 MIRO, Joan (b Spain, 1893). Chevauchant rouge violet, 1969. Lithograph on Rives vellum. 84.5 × 60.6 cm. Signed and numbered: 13/75. Ref: Mourlot 610. 80.404.54. Missing between Chicago and NY. 5 Sep 80. *Reward.*

127 MIRO, Joan (b Spain, 1893). Chevauchant violet, 1969. Lithograph. 84.5 × 60.6 cm. No 65/75. 80.404.56. Missing between Chicago and N.Y. 5 Sep 80. *Reward.*

128 MIRO, Joan (b Spain, 1893). Chevauchant vert-violet-brun, 1969. Lithograph. 84.5 × 60.6 cm. No 65/75. Ref: Mourlot 611. 80.404.57. Missing between Chicago and NY. 5 Sep 80. *Reward.*

129 MIRO, Joan (b Spain, 1893). Chevauchée rouge, 1969. Lithograph. 84.5 × 60.6 cm. No 13/75. *80.404.45. Missing between Chicago and NY. 5 Sep 80. *Reward.*

130 MIRO, Joan (b Spain, 1893). La dentelière, 1969. Lithograph on Rives vellum. 85.1 × 83.5 cm. Signed and numbered: 40/75. Ref: Mourlot 593. Black form on a yellow background. *80.404.61. Missing between Chicago and NY. 5 Sep 80. *Reward.*

131 MIRO, Joan (b Spain, 1893). L'ecri du coq de bruyère, 1973. Aquatint. 50 × 66 cm. Signed and numbered: 23/50. Ref: Mourlot 196. *80.404.63. Missing between Chicago and NY. 5 Sep 80. *Reward.*

132 MIRO, Joan (b Spain, 1893). L'équarrisseur à l'ouvrage, 1968. Lithograph on Rives vellum. 66 × 63.5 cm. Signed and numbered: 7/75. Ref: Mourlot 584. *80.404.62. Missing between Chicago and NY. 5 Sep 80. *Reward.*

133 MIRO, Joan (b Spain, 1893). La femme aborescente, 1974. Aquatint. 72.9 × 110.5 cm. No 24/50. 80.404.65. Missing between Chicago and NY. 5 Sep 80. *Reward.*

134 MIRO, Joan (b Spain, 1893). Grand ordinateur, 1969. Aquatint. 106 × 68 cm. Signed and numbered: 70/75. *80.404.72. Missing between Chicago and NY. 5 Sep 80. *Reward.*

135 MIRO, Joan (b Spain, 1893). Hommage à Pratt. Lithograph. No 119/150. 80.404.47. Missing between Chicago and NY. 5 Sep 80. *Reward.*

136 MIRO, Joan (b Spain, 1893). L'indératrice. Lithograph. No 3/75. 80.404.53. Missing between Chicago and NY. 5 Sep 80. *Reward.*

137

137 MIRO, Joan (b Spain, 1893). Londres. Lithograph. No 40/150. Fanciful shapes with a large "Miró" painted beneath. *80.404.48. Missing between Chicago and NY. 5 Sep 80. *Reward.*

138 MIRO, Joan (b Spain, 1893). Minneapolis. Lithographs. Nos 79/150, 149/150; 80 404.41-2. Missing between Chicago and NY. 5 Sep 80. *Reward.*

139 MIRO, Joan (b Spain, 1893). L'oeil de la lune, 1975. Aquatint. 63.5 × 91.4 cm. No 3/50. 80.404.69. Missing between Chicago and NY. 5 Sep 80. *Reward.*

140 MIRO, Joan (b Spain, 1893) Partie de la campagne no 2, 1967. Aquatint. 73.5 × 104.5 cm Musee d'Art Moderne, no 95. 80.404.67. Missing between Chicago and NY. 5 Sep 80. *Reward.*

141 MIRO, Joan (b Spain, 1893). Partie de la campagne no 5, 1967. Aquatint. 73.5 × 104.5 cm. Musee d'Art Moderne, no 98. 80.404.68. Missing between Chicago and NY. 5 Sep 80. *Reward.*

142 MIRO, Joan (b Spain, 1893). Pygmées sous la lune. Aquatint. Signed and numbered: 4/50. Blue crescent moon u/l. *80.404.64. Missing between Chicago and NY. 5 Sep 80. *Reward.*

143 MIRO, Joan (b Spain, 1893). Sobretexims. Lithograph. No 4/150. 80.404.60. Missing between Chicago and NY. 5 Sep 80. *Reward.*

144

144 MIRO, Joan (b Spain, 1893). Sumo, 1968. Aquatint. 76.5 × 56.5 cm. Signed and numbered: 37/75. Musee d'Art Moderne, no 123. *80.404.66. Missing between Chicago and NY. 5 Sep 80. *Reward.*

145 MIRO, Joan (b Spain, 1893). Le vendangeur. Lithograph. No 2/75. 80.404.52. Missing between Chicago and NY. 5 Sep 80. *Reward.*

146 PICASSO, Pablo (1881-1973). Family. Lithographs. Signed and numbered: 15/300; 16/300. *80.404.75-6. Missing between Chicago and NY. 5 Sep 80. *Reward.*

147 PICASSO, Pablo (1881-1973). Peace, 1962. Lithograph. No 50/200. 80.404.79. Missing between Chicago and NY. 5 Sep 80. *Reward.*

148 PICASSO, Pablo (1881-1973). Playing Flute. Lithographs. Signed and numbered: 45/250; 46/250. Standing nude male at left, seated nude male playing the flute at center, seated clothed male at right. *80.404.77-8. Missing between Chicago and NY. 5 Sep 80. *Reward.*

149 PICASSO, Pablo (1881-1973). Portrait imaginaire, 1969. Lithographs. Bust-length portrait of a man with a mustache and goatee, his hair parted in the middle is red on his right side, blue on his left. *80.404.86-91. Missing between Chicago and NY. 5 Sep 80. *Reward.*

148

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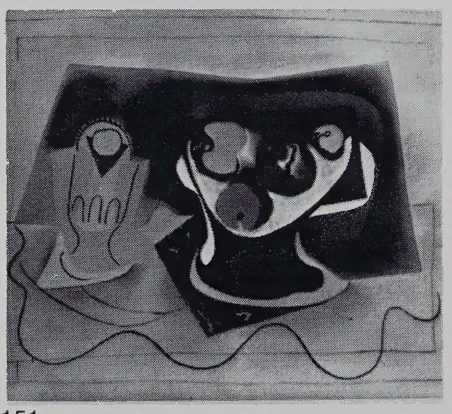

151

153

150 PICASSO, Pablo (1881-1973). Series 347. Lithographs. Ref: Bloch nos 38, 64, 144, 158, and 222. 80.404.81-5. Missing between Chicago and NY. 5 Sep 80. *Reward.*

151 PICASSO, Pablo (1881-1973). Still Life. Lithograph. Signed and numbered: 260/300. Tabletop with a bottle and a bowl of fruit. *80.404.74. Missing between Chicago and NY. 5 Sep 80. *Reward.*

Sculpture

American, 19th Century

152 Cow Weathervane, ca 1870. Copper. Approx 91.4 × 152.4 cm; approx 77 kg. Hand-made, hollow figure in the full round has a bullet hole in the rump. *81.73. Gladwyne, Pa. 14 Feb 81. *Reward.*

American, 20th Century

153 ARCHIPENKO, Alexander (1887-1964). Torso in Space, 1935. Bronze with green patina on a black stand. L 47.6 cm. Signed. No 1. *81.50. New York, NY Oct 80.

154 FISK COMPANY. Hackney Stallion Weathervane, ca 1910. Lead and/or copper. Greyish color with some flecks of original gold leaf surface still visible. Left side of horse is pitted with shotgun pellets in the hind quarters. Right side has soldered bullet holes, one near the neck, another in the flank. *81.74. Freeport, Me. Early Mar 81. *Reward.*

Costa Rican, 20th Century

155 ZUNIGA, Francisco (b 1913). Figure from "The Ages of Woman." Bronze. H 172.7 cm. Wt approx 110-135 kg. Young woman from a group showing women at different ages. *81.72. New York, NY. 23 Mar 81.

English, 20th Century

156 MOORE, Henry (b 1898). The Family, 1978. Bronze. 20.3 × 23.5 × 14.6 cm. Signed l/r rear. No 6/9. *81.57. New York, NY. 28 Oct 80.

157

Flemish, 14th Century

157 Virgin and Child, Seat of Wisdom, early 14th c. Polychromed walnut. H 47 cm. Frontal group with flat back. *81.58. Huy, Belgium. 4 Feb 81.

158

Flemish, 16th Century

158 MASTER OF LOMBEEK or BORREMAN Family Workshop. Figures from a Retable, 1520-30. Oak. Approx h of figures 30.5-45.7 cm. Statues removed from retable with scenes from the life of the Virgin Mary include: Annunciation, Visitation, Birth of the Virgin, Presentation of the Virgin in the Temple, Marriage of Mary and Joseph, Adoration of the Shepherds, Adoration of the Magi, Annunciation to the Shepherds, Death of the Virgin, Burial of the Virgin, and two prophets holding scrolls. *81.56. Roosdaal, Belgium. 22 Jan 81.

French, 13th Century

159 Virgin and Child (Black Virgin), ca 1200. Polychromed wood. H 80 cm. Frontal group seated on a chair. The Virgin's robe is figured. The Child raises his right hand in benediction. *81.62.1. Pouilly-en-Auxois, France. 20 Apr 80.

French, 17th Century

160 St. Crispin, Patron Saint of Shoemakers. Standing saint holds book in right hand. *81.62.2. Pouilly-en-Auxois, France. 20 Apr 80.

French, 18th Century

161 Two Panels, 1740. Oak. 31 cm square. Removed from the sides of a ceremonial chair. Carved in high relief, the panels depict St. Matthew being offered the Holy Scriptures by an angel descending on a cloud, and St. Mark holding an open book in his left hand with a lion at his feet. *81.61.1-2. Finistère, France. 4 Jun 80.

French, 20th Century

162 TINE, Ann. Forme de nuit. Bronze. 26 × 24 × 15 cm. Signed: Tine. No 1/8. *81.39.1. Paris, France.

163 TINE, Ann. Labyrinthe. Bronze. 15 × 32 × 15 cm. Signed: Tine. No 1/8. *81.39.2. Paris, France.

Italian, 16th Century

164 ASPETTI, Tiziano (Venetian, d 1607). Neptune Driving a Dolphin. Bronze on circular marble base. Approx h 15.2 cm. 81.69.7. Paris, France. 20 Sep 78.

165 BRIOSCO, Andrea (Il Riccio, 1470-1532). Standing Satyr. Bronze. H 26.7 cm. Satyr with right arm raised, a ball in his hand, left arm with open hand extended downward. *81.69.4. Paris, France. 20 Sep 78.

Italian, 17th Century

166 Venetian School. Pair of Turkish Figures. Bronze. Approx h 27 cm. Standing figures on bases with cartouches bearing the arms of the Pesaro family in high relief on each side. *81.69.2-3. Paris, France. 20 Sep 78.

167 Our Lady of the Snows, 1666. Alabaster. H 76 cm. Standing Virgin holds Child on her left arm. Vestiges of blue and yellow remain on her cloak and robe. *81.64. Rialto, Italy. 23 Sep 80.

Candlesticks, Candelabra, Lamps

168 French, 18th Century. Pair of Louis XVI Candelabra. Bronze on cylindrical porphyry. Approx h 45.7 cm. Decorated with angels blowing trumpets and treading on a dead boar and a dead stag. 81.69.6 a-b. Paris, France. 20 Sep 78.

169

169 French, 19th Century. Neo-Classical Lamppost, late 19th century. Bronze. Approx h 274 cm. Fluted column on square base with lion feet. *81.71. Tarrytown, NY. 20 Feb 81.

Furniture, Decorations

170 Italian, 17th Century. Salt Cellar. Gilt bronze. Approx h 16.5 cm. Salt celler representing an entwined faun and goddess upholding a sheep hide. 81.69.5. Paris, France. 20 Sep 78.

171 Spanish, 17th Century. Bargueño. Ebony inlaid with ivory. 45.7 × 86.4 × 30.5 cm. Contains eight small and two double-sized center drawers with small metal pulls. There appear to be twelve drawers in total. *81.68. New York, NY. 23 Feb 81.

Antiquities

Jewelry

172 MOTY, Eleanor (American, 20th Century). Landscape Handbag, 1973. Silver, agate, leather. 13.3 × 10.2 × 5.1 cm. Made of oxidized silver with a silver photoelectroplated landscape integrating agate, ivory, inlaid brass, gold, copper, and bronze with a leather back and black satin lining. *81.49.1. Albuquerque, NM. 3 Jul 80.

Liturgical Objects

173 German, 18th Century. Ciborium, ca 1740. Solid gold with copper base plate, stem and screws. H 33.8 cm, cup diam 12 cm. Heavily chased with scenes from the Passion in sixteen cartouches. Cover surmounted by a figure of the risen Christ holding a sceptre in his left hand. *81.70. Nürnberg, Federal Germany. Summer 80.

Objects of Art

174 MOTY, Eleanor (American, 20th Century). Box, 1974. Silver, mineral slab, brass. 5.7 × 7 × 4.4 cm. Box inlaid with cacoxenite stone and lavendar leather interior. *81.49.2. Albuquerque, NM. 3 Jul 80.

175 BOUCHERON (French, Paris, 20th Century). Compact, 1920-30. Gold and enamel. Gold and translucent peach enamel compact, the cover decorated with translucent blue enamel set with carved coral roses and rose diamond flowers and borders; cabochon sapphire thumbpiece. 81.52. New York, NY. 29 Sep 80.

176 FABERGE (Russian, 19th Century). Figurine of Dignitary of Russian Orthodox Church. Jade. H 12.1 cm. Unique figure with hat in jade trimmed in gold; face, hair, and beard of carved quartz; eyes of red cabochon sapphires; body of carved green jade; belt carved rhodonite; gloves of light colored carved chalcedony. 81.53. St. Louis, Mo. 16 Oct 80.

Silver

177 American, 19th Century. Pen, 1899. Silver and steel. L 17.8 cm. Used by John Hay to sign the Treaty of Paris, 1899. Has a silver handle with scroll design and a steel Esterbrook tip. *81.45. Washington, DC. 9 Feb 81.

179

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182

Greek

178 Attic. Black-figure Amphora, 6th c BC. H 28 cm. One side has a chariot pulled by horses with a bird with a woman's head perched on the reins. The other side has a man with a club in his right hand wrestling a lion, flanked by a woman holding a spear at right and a man holding a shield with a dog at left. Rays emerge from the base. *81.8.2. Beverly Hills, Ca. 18 Dec 80.

179 Attic. Black-figure Amphora, 6th c BC. Profile of a horse's head and forelegs on each side. Profile head of a man on one side of neck; palmette ornament on other side. *81.8.4. Beverly Hills, Ca. 18 Dec 80.

180 Attic. Black-figure Amphora, 6th c BC. Approx h 28 cm. One side has a man in armor leading a woman; other side has a standing bearded man holding a long vine and facing a satyr. Both groups are framed by a scroll and floral motif. A band with vine motif is directly beneath the figures and rays emanate from the base. Elaborate palmette lotus band around neck. *81.8.3. Beverly Hills, Ca. 18 Dec 80.

Etruscan

181 Apulian. Amphora, 4th c BC. H 69 cm. Panathenaic shape, foot broken off. Seated nude warrior attended by nude male servant (left) and draped female (right). Palmette motif at neck, laurel branch round lip. *81.8.1. Beverly Hills, Ca. 18 Dec 80.

182 Etrusco-Corinthian. Oinochoe, 6th c BC. Frieze of animals around body. Border of leaves around shoulder. *81.8.5. Beverly Hills, Ca. 18 Dec 80.

Roman

183 Fragment of Villa Statuary, ca 2nd c AD. Stone. Seated armless and headless male figure with right leg crossed over left, torso twisted, leaning against a support. *81.67.1.Rome, Italy. 6 Dec 79.

184 Sarcophagus Fragment, late 2nd c AD. Stone. Two headless, partially draped, reclining figures from the base of a sarcophagus. *81.67.2. Rome, Italy. 6 Dec 79.

Oriental Art

Chinese

185 Yuan Dynasty (1280-1367). Vase with Cover. Ceramic. Approx h 26 cm. Prov: Mercedes Santamarina Collection, inv no 7763. Amber red with handles on shoulders with a ring through each. Relief of a bird surrounded by foliage carved on the side. Cover topped by a similar bird. Base, rim and bottom edge of the cover have Greek key borders. *81.20.18 a-b. Buenos Aires, Argentina. 25 Dec 80.

186 Ming Dynasty (1368-1643). Taoist Immortal. Smoky rock crystal. Approx h 22 cm. Prov: Mercedes Santamarina Collection, inv no 7761. Standing old man with long beard holds an object over his left shoulder. Carved crystal base of a darker color shows waves and a sea creature. *81.20.21. Buenos Aires, Argentina. 25 Dec 80.

187 Ming Dynasty (1368-1643). Vase. Glazed porcelain. Bears imperial stamp. Prov: Mercedes Santamarina Collection, inv no 7757. Small cylindrical vase in turquoise blue with a brick design on body. *81.20.20. Buenos Aires, Argentina. 25 Dec 80.

188 Ch'ing Dynasty, K'ang Hsi Period (1662-1722). Monkey Jar. Bisquit porcelain with turquoise and eggplant glaze. Prov: Mercedes Santamarina Collection, inv no 7758. Jar in the shape of a crouching monkey holding a vessel in its hands. *81.20.17. Buenos Aires, Argentina. 25 Dec 80.

189 Ch'ing Dynasty, K'ang Hsi Period (1662-1722). Teapot with Cover. Glazed ceramic. Prov: Mercedes Santamarina Collection. Inv no 7759. Turquoise blue and eggplant color in the form of a pear. *81.20.22a-b. Buenos Aires, Argentina. 25 Dec 80.

190 Ch'ing Dynasty, 18th-early 19th century. Vase with Cover and Base. Clear rock crystal. Approx h 24 cm. Prov: Mercedes Santamarina Collection, inv no 7762. Has two handles which conform to flaring shape of sides. Top surmounted by a standing dog. Decorations engraved into crystal. *81.20.19a-c. Buenos Aires, Argentina. 25 Dec 80.

191 Ch'ing Dynasty, 18th-early 19th century. Vase with Cover and Chain. White jade. Approx h 23 cm. Prov: Mercedes Santamarina Collection, inv no 7760. Has falcon handles on shoulders with rings through each. One ring holds a chain which attaches at top of cover. *81.20.23a-b. Buenos Aires, Argentina. 25 Dec 80.

186

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191

Miscellaneous

Musical Instruments

192 GOFFRILER, Matteo (Italian, ca 1659-1742). Violin, 1709. *81.55.1. Vincennes, France. 21 Sep 80.

193 KLOTZ, Mathias (German, 1653-1743). Violin, 1709. *81.55.2. Vincennes, France. 21 Sep 80.

194 SARTORY, Eugene (French, 1871-1946). Violin Bow, 1931. Gold and shell. *81.55.3. Vincennes, France. 21 Sep 80.

Seizures

The following items have been seized or offered under suspicious circumstances.

A.B. (French, 19th Century). Half-length Portrait of a Young Woman, 1850. Oil on canvas. 54 x 44 cm. Initialed and dated. Dark-haired young woman, her hair pulled back, wearing a dark dress with white lace collar and tie. Seized in Lähr, Federal Germany.

KRIEGHOFF, Cornelius. (Canadian, b Germany, 1815-72). The Labrador Coast. Oil on canvas. Seized in London.

SANTI di Tito (Italian, 1536-1603). Leopoldo de Medici as a Child. Infant lying on a pillow, covered with a richly brocaded throw. He is barechested, and bare feet are seen. Seized in Los Angeles, Ca.

Venetian School, 16th Century (Manner of Veronese). Portrait of a Standing Man. Old man with bald head and long grey beard wearing a dark velvet robe lined with ermine. On his right hand a large ring is visible. Appears to be a fragment of a larger work.

French, 19th Century. Collection of bronzes by artists including Mêne and Barye, depicting various subjects, mostly animals. Seized in Dijon, France.

BOUTET (French, 19th Century). Presentation Sword, ca 1810-15. Made at the Manufacture Impériale de Versailles for Louis II of Holland. The ricasso bears a shield with the Dutch lion holding arrows in his claws. The pommel is decorated with goats and the guillons end in a swan's head. The blade is of vermeil. Complete with case and sheath. Seized in Belgium.

Letters

Dear IFAR,
Your SECURITY DIALOGUE column and interview with Mr. Alan Gore (November 1980) are a definite enhancement to your already helpful newsletter. And, I would like to offer some encouraging comments to the smaller institutions which may be budget-shy.

The classic approach in any security problem is to "harden the target" to such a degree that the theives will consider an attempt not worth the risk. For art objects on exhibit in cases this means the proper installation of plexi covers, the use of "security screws" (or their approximation) and local alarms. All of these efforts are designed to slow down an attack on a case and create a lot of noise should a penetration reach a specified point.

None of these efforts are particularly costly. They do require forethought and planning. No one should allow a new case to be put into use without performing a simulated attack. Old cases can also be "hardened" without measurably disturbing the aesthetics; and, these old cases should also be tested with simulations.

The critical factor is not to be caught by surprise. Know your limitations! Where a risk cannot be covered in one way alternatives must be developed.

Further, I am in total agreement with Mr. Gore in emphasizing the value of local alarms. They may not ultimately prevent a theft but they will certainly improve the odds. And they are not expensive. A typical plexi vitrine-type case can be alarmed (magnetic contacts, annunciator, wire, power supply, installation) for less than $200. Any physical security specialist worth his or her salt can provide specifications. A qualified electrician can perform the installation. Parts are readily available.

Most important, make Security a topic of conversation for the Board Room. Demand and get the best protection the budget will allow. Security people want and need top management attention and support.

William Coleman
Assistant Vice President/Security
Sotheby Parke Bernet Inc.
New York

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